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liber that is thus obtained, if from a thick trunk, is used to prepare the masks; if from a small branch, tied at one of the ends, it presents the shape of a bag for their various uses.

We observed another process among the Karapanã of the headwaters of the Papurí. With the help of a spatula they detach the bark, as though they were rolling up the sleeve of a coat, until it reaches the length that is desired.

6) Toys and games.

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We did not find characteristic objects of play for the girls, such as the dolls of the civilized. In any case, from an early age the children of the female sex are put to work, and they do not have much time for toys.

The little boys, on the other hand, make their small bows and arrows with which they entertain themselves, learning to shoot or even to kill birds and fish.

* [192]

Out of a light and soft wood, poo-gô, molongó (it is the ambelância grandiflora, Hub., of the family of the Apocynaceae), they build tiny canoes which they let loose on the water, tied to a string, accompanying them from the bank while they float.

They have still other toys and diversions that follow one another during the year. Among them one that is known in the south of Brazil as "cama de gato" /cat's bed/. That is, with a string, with the two ends /208/ connected, they execute figures with the fingers of both hands, passing it to the neighbor, who, with a different position of the fingers, makes it take another shape. We have seen eight or ten different figures formed with the string, some quite interesting and similar to the object or animal whose name they bear. This game is called m-f-pesé (that is, game of taking).

* [192]

A word here about some amusements of the children. The children, always respecting the separation of the sexes, join together in bands and entertain themselves in play in which the bees buzzing in search of flowers figure; it is the game of the

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bees, mumí-pesé (40).

40. A little Indian also talked about the "game of the lemon," but she did not describe it to us, and we did not have a chance to see it.

Another collective game is "hide and seek," called in Tucano wāx-tf māā-ré baágōamim (Wāx-tf is going to eat you), because the signal to hide is given by one of the children, calling "Wāx-tf is going to eat you."

One of the most common amusements, and which appears even in the Dabacurís (see VII -- 4, e (2)), is what is called game "of the toad," tároko-pesé. Some children squat and, advancing by jumping, start singing: táro-kōākā... táro-kōākā (little toad! little toad!). Other children, standing up, block the jump of the toads, and among them the following dialogue is started: -- Where are you going? (no'ō-pō waati māxsā?) -- We are going to see whether there is any ripe pineapple in the clearing (ōxsā wexsé-pō yāra wāi; sē'rá to'ō-pō buxtise-pa yāra wāi) -- Your grandmother went there to eat pineapple, fell down, and hurt herself (toó-pō māxsā nēxko sē'rá baágo myō-doxké-pyō-waápō). Then the little toads exclaim: -- Poor grandmother! ... (adé! ōxsā nēxkō!) and pretend to faint, falling on the ground.

With the palm leaflet rolled in a spiral, they improvise a flute capable of emitting different sounds, according to the diameter of the spiral.

They make small flutes, puxtisé, out of taquara or paxiúba; the spinning top, bextága, using the nut of the tucumã and others. More recently, in possession of jackknife and-nail; they also prepare their wooden tops in imitation of the one of the civilized.

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There never were coins (77)

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77. We have seen the children playing with flat and roundish beans, like chips or coins, and these children say that they are their coins. A large number of them nowadays know what a coin is. Perhaps calling such beans coins comes from the shape that they exhibit. It is nevertheless possible that the old ones used these beans as units to facilitate their calculations (see counting with the fingers, VII-2, b).

for the carrying out of their trade. Formerly, as well as nowadays, trade has taken place "in kind," that is, the exchange of one object for another. There has come to be stressed in modern times among the Indians, because of the relations with the civilized, the concept of an intrinsic value of the objects, not only because of their rarity, but also because of the laboriousness of their manufacture and the difficulty of obtaining the raw material. Nevertheless, still today, and much more intensely than formerly, they consider only the appreciative value, that is, the value depending upon the desire or the necessity for an object. It is easy to understand that, with one tribe being the exclusive producer of some objects, and another tribe, of others, it was not difficult to reach an agreement.

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There is no information concerning the existence of intra or extra-tribal markets, that is, places for the display of the products intended for trade. The Indian formerly, as he still does today, under the necessity for an object, would undertake a trip (and they were always very much rovers, even seeming reminiscent of an ancestral nomadism) to the povoados of another tribe,

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276 to the least important of the men who have participated in the
538 dances, and who arrange themselves in two lines, one in front
of the other, all, however, sitting down. Each man takes some
puffs and passes the cigar to his neighbor, and thus everybody
smokes several times, until the cigars are consumed. The tuxaua
and the bayá alternate with the Komúá the episodes of the history
of the origins, dōxporó-kase kextí, recalling the different places
from where their ancestors came, and the exploits that marked
this ascent. They do it, however, in a singing rhythm, prolong-
ing the final syllables of each part that they narrate.

*[192]

796 Once this rite is concluded, the sticks and snappers are
574 gathered up, the men take off their ornaments, which are care-
576 fully kept in the box for this purpose (VI - 2, d (7)). The guest
tuxaua gives thanks in a loud voice: -- "The poosé was very good.
We enjoyed ourselves very much, etc."

796 As the conclusion of this rite and of the fast that they must
observe at these feasts, the Kōmúá who prepared the kaxpí puts
in the mouth of each man a roasted pepper. For the young ones
there is prepared a broth with lemon juice and pepper (and some-
times also salt), and this is applied to their noses with a funnel
of leaves. The young man must draw this broth into the mouth
and swallow it. After this ceremony, they can take their mingau
or any food whatsoever.

[513] The entertainment might continue, principally among the
younger persons. Ordinarily, however, they adjourn to the ham-
mock (often two persons in the same hammock) and rest, in order
to start the amusements again in the cool of the afternoon, around
4 o'clock.

5) /sic: 6)/ Games.

• [524] We have spoken of the number of games that take place
between the dances, but occur principally in the prolongation of
the feast, that is, from the second day on.

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1st. -- Some of the guests come buzzing, like the carapanã (crepuscular mosquitos /Culex fatigans/), and, with a little stick in the hand, they start stinging the others, who try to shoo them away.

2nd. -- Afterwards others come, pretending to be ku'síro (an animal perhaps legendary, similar to the dog, some say, and which makes a clamor in the forest), making noise, dragging pot or stick, doing this up to the center of the house. Those of the maloca beat on the ground with a stick in order to chase them away.

We have watched a similar challenge for two hours, finally leaving the competitors, who went on with the same enthusiasm. [178] Nowadays many of the younger generation, instead of listening to [535] those monotonous narrations, prefer to dance enthusiastically with their female companions to the sound of the flauta-de-pã /Panpipe/.

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3rd. -- The caxiri is served; some no longer want it. The companions force them to take it, always in jest.

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4th. -- The chief of the guests comes in with a torch of turf (VI 5, a (4a)), lighted, because it is already dark. His companions come in, throwing down objects, taking fruits, beiju, eating them. All feigning an attack on the maloca. A simulation so well done by the way that the civilized present become frightened, believing that it is a matter of an enemy attack and that a fight is about to start. In reality many feasts degenerate into fights and are intentionally taken advantage of for reciprocal vengeance.

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5th. -- Some of the guests now come hopping, squatting, imitating the toad, and making the characteristic sound with the mouth: "uão... uão..." They enter the maloca, and those who are there ask the toads: -- "Where are you going?" "I am going to visit my relatives." -- "Your relatives have all died." And the toad, at this news, faints.

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6th. -- Afterwards some approach equipped with tipitís

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/mandioca presses/, in order to pretend they are snakes. Upon reaching those of the maloca, they maneuver the tipitís, shortening it and lengthening it over them, as though to eat the toads (61).

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61. Wallace (Viagens pelo Amazonas e Rio Negro /Travels on the Amazon and Rio Negro/, p. 379) describes the "dance of the snake" which he attended at a feast in Iauareté. Two enormous snakes of 30 to 40 feet long, made of cipo, hay, and straw, and painted bright colors. Each one held by 12 to 15 persons, they performed dance movements, as though trying to attack each other, which actually happened after some recoiling and weaving about, to the great liking of the spectators.

/353/ 7th. -- Young men and boys, eight or ten in number,

arranged more or less in order of size, starting with the taller ones, position themselves in Indian file, each one holding with his hands the shoulders of the one who precedes him, and half bent over. That whole human column advances step by step, alternately swaying to the right and to the left. The tallest young man, who leads the line, sounds the instrument called "deer head" (see VII - 3, c (3c)): pêru wástyá (bring caxirí) repeatedly. Unexpectedly this standard-bearer of the procession backs up, sounding kéro, kéro, kéro (quickly, quickly, quickly), forcing the whole column to back up. Sometimes the movement is so abrupt that some, generally the last ones, fall to the ground, the game provoking general hilarity. Thus the amusement proceeds.

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One of the aquatic amusements of the children is the one called Wāx-tf Max-kō, the son of Wāx-tf, an obvious reference to the legend of Nhamacurú (cf. "Lendas do Uaupés /Legends of the Uaupés/"). To wit: two children placed one in front of the other, with the arms toward the back, immerse themselves in the water simultaneously. Moments later, emerging at the same time, they embrace each other quickly. Then, again with the arms to the back, they immerse themselves, in order to emerge again, embrace each other, and sink into the water. This is done a certain number of times, until they become tired, and the entertainment ceases.

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Another frequent exercise is that of rowing. From childhood on, from about three or four years of age perhaps, they learn how to row and have their small oars. Not infrequently a child alone or two go rowing and travel kilometers from their own home. Many times it is the children who row, while the men attend to fishing from the canoe. This habit gives them surprising skill and endurance. They are capable of rowing ten or more hours a day and for six or eight consecutive days on long trips.

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The striking of the oar handle on the side of the canoe marks the rhythm, and, when there are several rowers, they take pride in the accuracy /405/ of the strokes, as if they were one single stroke. Three different rhythms are to be observed: 1st -- one faster, when they have need to reach some point, and in the currents; there are more or less three deep strokes in two seconds; 2nd -- when there is no current, they change to a slower rhythm: one measure yes and two no, so that one hears two sounds in the water (of two waves which form and strike against the canoe), having three strokes in five seconds; 3rd -- at times they take up another rhythm: two fast strokes and a slow and deeper one.

The following detail can be observed: the hand that holds the handle of the oar describes a perfect circle; and after they give a blow on the edge of the canoe, the oar remains for a moment lying over it, parallel to the water. In order to rest from the effort, they go to rowing from the other side of the canoe;

857 The young unmarried men who have left the
[8P3] play pack are a link between the pack and the circle of adults. The older men take no notice of the pack as a group at all. After dark each boy returns to his own household.

The life of the boy is largely collective, that of the girl is individualized. She is bound, so to speak, to the household hearth, and her social or play life corresponds rather closely to that of her mother. Girls have no independent games of their own. They assemble with their infant charges for gossip, looking rather sedate as they admire one another's ornaments. They are not free to mix with the boys unless invited to take part in games. Such games as they join often have a mythological reference and may be interpreted, I think, as children's ceremonies.

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The Northwest Amazon is rather rich in children's games and toys. Among the *Bahúkiwa* a popular children's game is that of the *abúhuwa*, the forest ogres or demons, and the tem tem bird, the *taintürü*. Boys and girls, including the smallest toddlers, form a circle around a child, who is always a grown boy. The circle is of the *abúhuwa*, who have surrounded the *taintürü*. When the game starts the "bird" is crouched in the center, his head resting on his knees, and the circle is dancing around him. From time to time a boy enters the circle to tap the "bird" on the head and to pinch his flesh to determine if he is grown enough to be eaten. Then the children stop circling and several raise the *taintürü* to his feet, who announces that he is now awake by stopping his ears with his fingers and calling out *hru hru hru*. The *abúhuwa* link hands and again dance around him in a circle. The "bird" must now make an effort to break out. He can easily break out by charging at a weak link. But this he will not do because it would be disheartening to a very little child, who must be part of the game but not a spoiler of the game. As he hurls himself at the line the "bird" hears two kinds of encouragement. One group calls to the line *paré paré* (strengthen! strengthen!), encouraging it to hold, another calls at the boy *temúdjó temúdjó* (break through! break through! [as an arrow from a bow]). When the boy breaks through he is called back to the circle where he again frees himself, this time by verbal means. Standing in the center he turns suddenly upon a child in the line and points to part of the child's body. The child must immediately reply, "The [naming the part] of the *abúhukü*." What usually confuses the child is the necessity of saying "of the *abúhukü*." When a number of children have failed to answer properly the child who is the *taintürü* breaks through the line once more and a new "bird" is chosen.

This game is played only on cool, pleasant evenings and seems to

be a child's ceremony, for it is the acting out of a mythical incident that has great appeal to the children. The children explained the game, or ceremony, to me as follows. Some children were left orphaned by the death of their father and they lived alone with their mother, who had very little food to give them. When they asked their mother for food one day and she replied that she had nothing for them they ran out of the house. Immediately a great hole formed in the center of the house. The children sat outside on the branch of a tree and sang *hmm hmm hmm*. The next morning the children returned to the house and again asked for food. Now the mother gave them some stale cassava crumbs. They ate and returned to their tree branch. Now they began to grow feathers, and after four days they had become *taintürü* birds. They returned to the house and lived in the newly formed hole while the eldest brother flew off each day to fetch food for them. It is he who is captured by the *abúhuwa* but manages to escape so that he can return and look after his younger brothers and sisters. The *abúhuwa* customarily attack and seize children who are neglected or have been abandoned by their parents. They are dangerous, but they are also slow-witted and so can be eluded. Adults, it should be said, pay no attention to this or any other kind of children's game.

There is another game in which a little girl constructs a bower of palm leaves around herself and waits to be flushed out by a boy hunter. As for toys, the boys spin tops of fruits, they make cat's cradles, they walk on stilts, and they make a plaited snake that catches a finger and tightens when stretched. Among the *Hehénewa* Koch-Grünberg observed a ball game played with corn-husk balls (1909, II, 226 ff.). This game, played by older men, I did not observe among the *Bahúkiwa*.

PUBERTY

The Cubeo do not recognize an abrupt transition from childhood to adulthood in the case of boys. Male maturity is an individual matter to them, although past the age of 15 a boy will almost surely be drawn out of the pack into the adult world. Boys, however, are subject to growth magic from the time they enter the play pack until they leave it. An account of these rites is reserved for a later chapter. The ordeal of the stinging ants, a feature of puberty rites elsewhere in the region, occurs among the Cubeo during one of these rites.

Girls undergo digital defloration at the age of eight, I was told. An old man of the sib who is no longer virile is charged with this

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